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Pur giova a molti antivedere il danno.—*Adone*, XI, 170.
 Chè saëtta previsa vien più lenta.—*Par.*, XVII, 27.

Havrian veggendo in me maggior tormenti
 Qualche conforto *le perdute genti*.—*Adone*, XIX, 228.
 (Per me si va tra *la perduta gente*.—*Inf.*, III, 3.)
 Chè alcuna gloria i rei avrebber d'elli.—*Inf.*, III, 42.

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M. H. G. *alrüne*

The Middle High German word for 'mandrake,' *alrüne*, being but rarely found in M. H. G. literature,¹ it seems worth while to call attention to an instance not yet recorded in our M. H. G. dictionaries, though it occurs in a well known text.

I am referring to the second scene of the Easter play of Muri (in Switzerland),² in which the *paltenære* (vendor, itinerant apothecary) praises his drugs and tonics:

Wā nu die choufen wellent?
 mich wundert daz si twellent.
 die minnære geile
 die vintent hie veile
 bibergeil, *alrüne*.
 sī mun wol wesen slüne
 die daz niht went gewinnen
 dā von sī vrouwen minnen.

'Where now are they that intend to make purchases? I am wondering that they can hesitate. Ardent lovers will find here for sale castoreum and mandrake. They must (*mun* = *mugen*) indeed be in a hurry who do not want (*went* = *welnt*, *wellent*) to gain the love of women.'

The fact that *alrüne* here appears associated with *bibergeil*, implies that the mandrake root is to serve as an ingredient of a love potion or a love powder. This use is in accordance with the glosses *friedelwurz* and *minnewurz* mentioned by Starck, p. 30.

I am making use of this opportunity to add to Dr. Starck's interesting discussion (pp. 52-57) of the mandrake in German literature another reference to a passage which I noticed recently.

¹ Cf. A. T. Starck, *Der Alraun* (Ottendorfer Memorial Series, No. 14, 1917), p. 52. Starck had to be satisfied with quoting the two stanzas by Heinrich von Meissen ('Frauenlob') referred to (s. v. *alrüne*) in Müller-Zarneke's *Mhd. Wtb.*

² Critical edition by K. Bartsch: "Das älteste deutsche Passionsspiel," *Germania* VIII (1863), 273-297. A reprint of Bartsch's text is found in K. Froning, *Das Drama des Mittelalters* I (= Kürschner's *Dt. Nat. Lit.*, vol. 14, I), pp. 228-244.

In a letter to Friederike Oeser, dated Febr. 13, 1769,³ Goethe writes: "Zwey Jahre bey nahe, binn ich in Ihrem Hause herumgegangen, und ich habe Sie fast so selten gesehen, als ein Nachforschender *Magus* einen Alraun pfeifen hört." The meaning here of the words "einen Alraun pfeifen hört" (the verb *pfeifen* used in the sense of *quicken*, i. e., einen schrillen Ton von sich geben) is best illustrated by a line in *Romeo and Juliet* (iv, 3, 47):

And shrieks like mandrakes', torn out of the earth,

and similar passages from English literature quoted by Starck, pp. 51 and 52.

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OLD FRENCH *terne*, *ternir*

There has been considerable doubt regarding the etymology of Old French *terne*, *ternir* and consequently of the Eng. 'tarnish' which is derived from the latter. The etymon given by most dictionaries is the Old High German *tarni*, which was first proposed by Diez. One of the objections to this form has been the late appearance of the French words. The earliest examples cited by Godefroy, Littré and the *Dictionnaire Général* are from works of the fifteenth century. The editor of the last-named publication states that the relatively recent date of the French words renders doubtful their connection with the OHG. *tarni*. The same objection is raised in the *New English Dictionary* in a discussion of the source of 'tarnish.' The earliest example given of the latter dates from 1598.

In preparing an edition of the Old French poem, *La Vie de Ste. Euphrosine*, I have discovered the form *ternie* in the best manuscript of that work, the famous Canon. Misc. 74 of the Bodleian Library at Oxford. This manuscript has been described by Paul Meyer,¹ who dates it in the first years of the thirteenth century. The poem itself was probably written not later than 1200. The passage which concerns us is as follows:

U est la blanche face? Mut est descolerie,
La vostre bele boche mut est ternie et palie. Vv. 1165, 6.

The second verse is metrically imperfect, but may be corrected by omitting *mut*, which may well be a scribal repetition of the form in the preceding verse. Another emendation would be to retain

³ *Goethe's Werke*, Weimar edition, Abt. IV. (Briefe), Bd. I, p. 190, or *Der junge Goethe*, Neue Ausg., Bd. I (1909), p. 318.

¹ *Documents manuscrits*, pp. 145-150.